

Plot Dynamics Report for "Switzerland as a Direct Democracy"

In terms of plot dynamics, "Switzerland as a Direct Democracy" is a story driven by **Decision**. This does not necessarily mean that the focus of the plot is about **Decisions** occurring, but rather that the plot is driven forward by **Decisions**. In other words, when **Decisions** are made it forces the Overall characters to respond and ultimately take action. In "Switzerland as a Direct Democracy," these actions would never be taken if **Decisions** had not been made. So, in short, it is a causal relationship that exists: **Decisions** force actions.

In "Switzerland as a Direct Democracy," the plot reaches a climax because the Overall characters run out of options. This is called an **Optionlock**, which means that the tension of the plot is not created by a ticking clock but the closing down of options. When all the options are gone, the climax (or moment of truth) is reached.

What happens at that moment of truth? Do the Overall characters achieve what they set out to achieve? In "Switzerland as a Direct Democracy," the efforts of the Overall characters ultimately result in **Success**. Of course, there are characters both for and against the effort to achieve the goal, and the audience might be rooting for either side. Therefore it is important to realize that **Success** does not necessarily mean the audience will be pleased with the outcome. In fact, if the goal is seen as a negative thing, the audience might very well be rooting for failure. Still, since the goal is achieved in "Switzerland as a Direct Democracy," the efforts of those for the goal meet with **Success**.

But what about main character's personal problems? Once **Success** has been achieved, is the main character satisfied as well? In "Switzerland as a Direct Democracy," plot dynamics indicate that not only does the effort to achieve the goal meets with **Success**, but this is favorable in context of the main character and therefore seen as **Good**.

In summary, the plot dynamics of "Switzerland as a Direct Democracy" indicate that the plot is driven by **Decisions** which force actions to be made:

In both all cases, it was the decision to get involved, to commit to the goals of others, that forced the characters to take actions.

This drive forces the plot to a climax when all **Options** have been exhausted:

The various decisions to commit to mutually incompatible goals culminate in the Sonderbund war. While the radicals try force a federal state by locking in individuals opposing their ideas with legalistic tools, and provoking the conservatives with violent actions in order to demonstrate their violent character, the conservatives intent to give weight to the "will of the people" by violent actions and impose their religious view through church control on the educational system.

In the end, the efforts to achieve the goal meet with **Success**:

At the end, neither a federal state in the classical liberal sense, nor a faith based community guided by a Rousseauian "will of the people" was achieved. But the Swiss people had learned to keep any form of foreign intereference appart, which led to a yet unknown level of sovereignty for Switzerland, and they had further learned to live with constant tensions finding constructive ways of settling thos conflicts.

True to the words of C. G. Jung:

""We (Swiss) came to the conclusion that it is better to avoid foreign wars, and so we went home and took the rag with us. In Switzerland, we have built the 'perfect democracy' where our warlike instincts can be lived out in form of domestic disputes, called 'political life'. We argue with each other within the

limits of the law and the Constitution and tend to believe that democracy is a chronic condition of mitigated civil war. We are far from having peace among us: in the contrary, we hate and fight each other because we have managed to turn the war inside. Our peaceful conduct outward serves us only to keep our domestic quarrels undisturbed by foreign invaders... True democracy is a highly psychological institution taking the human nature into account and leaving room for the need of conflict within their own national borders."

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(in: "Aufsätze zur Zeitgeschichte", 1946; GW 10, S. 251 ff.)

...which is seen as a **Good** outcome in terms of the main character's problems:

Katharina Morel expressed in her own words that she had achieve much in her life, but yet could not stay quiet. This apparent contradiction was interpreted as the expression of accepting fully one's own innermost desire to shape the world and the live, while at the other side accepting one's limitation as a material, and theirfure, ephemeral existence. She managed to solve her tragic triad, the fear or opposition of death through her persistingly positive attitude which resulted in the achievement of economic wealth but also the recognition and great love of others. It could be said, she also achieved spiritual wealth.

Plot Sequence Report for "Switzerland as a Direct Democracy"

This report shows how dramatic tension makes itself manifest in a series of discrepancies between plot and theme, act by act.

Information about the relationship between plot and theme comes in two forms in Dramatica. When you begin creating your Storyform, you are presented with a "perfect world" view of your story in which plot is completely aligned with theme. There is no discrepancy between the two, and therefore no dramatic tension. This balanced view is most easily seen in the Theme Browser, available through a tile on the Dramatica Desktop.

Once you arrive at a Storyform, however, you have input information about how that "perfect world" is twisted and warped by problems and conflicting perspectives. As a result, plot no longer matches theme, and the two are often quite out of step with one another.

As your story unfolds, it is the discrepancy between plot and theme that clues the audience in on the nature of the problem at the heart of your story and tells them much about the ways in which such a screwed up situation might be resolved.

Use this report as a guideline to the kinds of thematic considerations which should be addressed in your plot, act by act for each of the four throughlines. By developing this series of plot/theme discrepancies, the progress of your story will reflect the dramatic tension of the effort to unwind all the tentacles of the central problem.

THE OVERALL STORYLINE

The Overall Storyline deals with the kinds of activities the Overall characters will be engaged in, act by act. In "Switzerland as a Direct Democracy," act one deals primarily with **Doing**, act two with **Obtaining**, act three with **Gathering Information** and act four concentrates on **Understanding**. Each of these acts is made richer by the thematic topics that are explored within it. In act one, "engaging in a physical activity" (**Doing**) is explored in terms of **Investigation, Appraisal, Reappraisal, and Doubt**. Act two concentrates on "achieving or possessing something" (**Obtaining**) and is explored in terms of **Closure, Hope, Dream, and Denial**. Act three focuses on "gathering information or experience" (**Gathering Information**) and is explored in terms of **Worth, Confidence, Worry, and Value**. And act four illustrates "appreciating the meaning of something" (**Understanding**) and is explored in terms of **Truth, Evidence, Suspicion, and Falsehood**.

THE MAIN VS. IMPACT STORYLINE

The Main vs. Impact Storyline deals with the interactions that occur between the main and impact characters, act by act. In "Switzerland as a Direct Democracy," act one deals primarily with **Developing a Plan**, act two with **Playing a Role**, act three with **Changing One's Nature** and act four concentrates on **Conceiving an Idea**. Each of these acts is made richer by the thematic topics that are explored within it. In act one, "visualizing how an existing idea might be implemented" (**Developing a Plan**) is explored in terms of **Wisdom, Skill, Experience, and Enlightenment**. Act two concentrates on "temporarily adopting a lifestyle" (**Playing a Role**) and is explored in terms of **Self Interest, Morality, Attitude, and Approach**. Act three focuses on "transforming one's nature" (**Changing One's Nature**) and is explored in terms of **Prerequisites, Strategy, Analysis, and Preconditions**. And act four illustrates "coming up with an idea" (**Conceiving an Idea**) and is explored in terms of **Instinct, Senses, Interpretation, and Conditioning**.

THE MAIN CHARACTER THROUGHLINE

The Main Character Storyline deals with the areas that most concern the main character, act by act. In "Switzerland as a Direct Democracy," act one deals primarily with **Memories**, act two with **Impulsive Responses**, act three with **Innermost Desires** and act four concentrates on **Contemplation**. Each of these acts is made richer by the thematic topics that are explored within it. In act one, "recollections" (**Memories**) is explored in terms of **Fate, Prediction, Interdiction, and Destiny**. Act two concentrates on "innate responses" (**Impulsive Responses**) and is explored in terms of **Fact, Security, Threat, and Fantasy**. Act three focuses on "basic drives and desires" (**Innermost Desires**) and is explored in terms of **Openness, Delay, Choice, and Preconception**. And act four illustrates "present considerations" (**Contemplation**) and is explored in terms of **Work, Attraction, Repulsion, and Attempt**.

THE IMPACT CHARACTER THROUGHLINE

The Overall Character Storyline deals with the areas most affected by the impact character, act by act. In "Switzerland as a Direct Democracy," act one deals primarily with **The Present**, act two with **How Things are Changing**, act three with **The Future** and act four concentrates on **The Past**. Each of these acts is made richer by the thematic topics that are explored within it. In act one, "the current situation and circumstances" (**The Present**) is explored in terms of **Knowledge, Ability, Desire, and Thought**. Act two concentrates on "the way things are going" (**How Things are Changing**) and is explored in terms of **Rationalization, Commitment, Responsibility, and Obligation**. Act three focuses on "what will happen or what will be" (**The Future**) and is explored in terms of **Permission, Need, Expediency, and Deficiency**. And act four illustrates "what has already happened" (**The Past**) and is explored in terms of **State of Being, Situation, Circumstances, and Sense of Self**.

Overall Story Plot Report**Story Points for "Switzerland as a Direct Democracy"**

In "Switzerland as a Direct Democracy," the Goal is **Obtaining**. Some of the Overall characters are for the Goal, while others are against it. Regardless, before **Obtaining** can be achieved, certain Requirements must be met. These Requirements all involve **Gathering Information** in one way or another. As a result, although the Overall characters are all concerned with **Obtaining** they spend most of their time concentrating on **Gathering Information** as the means of achieving it or the best place to prevent it, depending upon their point of view.

Just as the Goal depends upon Requirements, Requirements depend up Prerequisites. In "Switzerland as a Direct Democracy," these Prerequisites all have to do with **Conceiving an Idea**. In other words, only though progress in **Conceiving an Idea** will Requirements of **Gathering Information** be met, clearing the way toward **Obtaining**.

What if the Goal is not achieved? The alternative is the Consequence. The Consequence may appear to be positive or negative, depending upon which side of the Goal one is on. In "Switzerland as a Direct Democracy," this Consequence involves **Changing One's Nature**. Something to do with **Changing One's Nature** then will happen if a Goal regarding **Obtaining** is not achieved.

The audience can judge progress toward the Goal by the number of Requirements that are met. Indications that the Consequence is becoming more imminent is provided by Forewarnings. In "Switzerland as a Direct Democracy," changes in **Contemplation** act as indicators that the Consequence is drawing near.

Just as Prerequisites provide the groundwork necessary to meet the Requirements, Preconditions set the stage for the advent of Forewarnings. So, in "Switzerland as a Direct Democracy," Forewarnings in the form of **Contemplation** are preceded by Preconditions of **The Present**. A sure way to tell a Prerequisite from a Precondition is that Prerequisites are an essential part of the effort toward the Goal, while Preconditions are only made essential due to someone's insistence that the conditions be met.

While all this effort is going on, certain Costs are incurred and Dividends accrued that make the effort all that more draining or rewarding. In "Switzerland as a Direct Democracy," Costs involve **The Future**, while Dividends are found in **Innermost Desires**.

In summary, "Switzerland as a Direct Democracy" concerns a Goal regarding **Obtaining**:

The goal of the story was to mediate the tension between individual will and the will of others, between an abstract, universal goal and concrete, material achievements.

...which Requires progress to be made in **Gathering Information**. If the Goal is not achieved, a Consequence regarding **Changing One's Nature** will transpire:

A key to understanding the story, was that the opposition by others, even though a momentaneous threat, was the real driver that finally brought things forward and led personal growth, balancing economic and spiritual goals.

The imminent approach of the Consequence is gauged by instances or degrees of **Contemplation**, which come when Preconditions of **The Present** exist. **The Present** is not intrinsically essential to progress toward the goal (essential Prerequisites pertain to **Conceiving an Idea**) but are made essential by someone's insistence. As a result of these efforts, Costs involving **The Future** are incurred:

The price that had to be paid to leap the noetic tension was to delay the goals

into the future. The radicals had to accept, that at the time being a completely free economically liberal state was not possible, due to the lack in personal growth of the society's members. The conservatives had to accept that a State of faith, was not possible at the current time, given that material (?) limitations of many people, did not allow them to understand the meaning of a "Kingdom of God".

The story told us, that such a goal will never achieved, that this future will always lay in the future.

...while Dividends are found in **Innermost Desires**:

*Even though, it seemed that the goal will always lay in the future, its partial presence was a result of the constant effort to strive for it. Even though, the desired liberal state was not purely achieved, neither had Switzerland become a Kindgom of God on earth, it achieved to be more liberal than others and without sacrificing the purchase of divine laws.
In all its plurality (language, ethnicity, faith, political orientation, social status and wealth), and changeability, they achieved a unique identity and a surprising persistence of their national myths.*

Four Throughlines Themes Report

Overall Story Thematic Report for "Switzerland as a Direct Democracy"

The Overall Story of "Switzerland as a Direct Democracy" takes place in the **Activity** Throughline, indicating that the problem exists because there is something wrong with an activity or endeavor. Additionally, the Overall characters are primarily Concerned with **Obtaining**. So, putting it together, the Overall characters are concerned with an activity or endeavor pertaining to **Obtaining**. Some of the Overall characters respond to **Obtaining** with **Self Interest** while others respond with **Morality**. Since this is part of the rational argument, an author can examine the relative practicality of responding to **Obtaining** with **Self Interest** or **Morality** by illustrating their effects on **Approach** and **Attitude**.

Just because characters happen to find themselves on the same side because they share a particular approach does not mean they can agree on the essential nature of the problem or the best solution. In "Switzerland as a Direct Democracy," some see **Control** as causing the problem and **Uncontrolled** as the means to resolve it. Others are convinced that **Avoidance** is at the heart of the problem and **Pursuit** will best solve it.

These two areas of disagreement (**Self Interest** vs. **Morality** as an approach with **Uncontrolled** or **Pursuit** as the solution) form four perspectives that conflict with each other over the course of the story. Because they are so balanced, they tend to lock up like wrestlers and bring the plot to a halt. Fortunately, like a referee, there is a Catalyst that moves in to break it up. In "Switzerland as a Direct Democracy," **Morality** is the Catalyst that gets things moving again. However, once moving, the plot tends to pick up too much speed, as if the accelerator pedal were stuck to the floor. Once again, a force comes into play to regulate the speed. In "Switzerland as a Direct Democracy" this Inhibitor is **Commitment**. Any other means of arbitrating the speed of the plot might seem arbitrary. However, because of their relationship to **Obtaining**, **Morality** and **Commitment** provide an author with unobtrusive tools to adjust the pacing of the story's progress.

Speed is one thing; distance to the destination is another. That's where the Overall Story Benchmark comes into play. The Benchmark serves as a yardstick providing milestones that tell an audience how far it is to the climax. In "Switzerland as a Direct Democracy," distance to the goal is measured by changes in **Gathering Information**.

In summary, the Overall problem in "Switzerland as a Direct Democracy" resides in **an activity or endeavor** pertaining to **Obtaining**. Although the Overall characters share a Concern about **Obtaining**, they differ in approach: some responding with **Self Interest** and others with **Morality**. The relative value of the two approaches becomes evident in the conflicts that occur between **Self Interest** and **Morality**. The relative practicality of both approaches is seen by how they each affect **Approach** and **Attitude**. In addition, the Overall characters disagree on the true cause of the problem, and therefore on the appropriate solution. While some see **Control** as the problem and **Uncontrolled** the best solution, others find **Avoidance** at the heart of the problem and **Pursuit** the best way to resolve it. These perspectives come into conflicts that are moved forward by **Morality**, and held back by **Commitment**, while the distance to the goal is measured by changes in **Gathering Information**.

Overall Story Illustrations for Switzerland as a Direct Democracy.

"**Activity**" as the Overall Story Throughline:

"**Obtaining**" as the Overall Story Concern:

"**Self Interest**" as the Overall Story Issue:

"**Control**" as the Overall Story Problem:

"Uncontrolled" as the Overall Story Solution:

"Avoidance" as the Overall Story Symptom:

"Pursuit" as the Overall Story Response:

"Morality" as the Overall Story Catalyst:

"Commitment" as the Overall Story Inhibitor:

"Gathering Information" as the Overall Story Benchmark:

Additional Overall Story Illustrations for Switzerland as a Direct Democracy.

"Obtaining" as the Overall Story Goal: *The goal of the story was to mediate the tension between individual will and the will of others, between an abstract, universal goal and concrete, material achievements.*

"Changing One's Nature" as the Overall Story Consequence: *A key to understanding the story, was that the opposition by others, even though a momentaneous threat, was the real driver that finally brought things forward and led personal growth, balancing economic and spiritual goals.*

"The Future" as the Overall Story Cost: *The price that had to be paid to leap the noetic tension was to delay the goals into the future. The radicals had to accept, that at the time being a completely free economically liberal state was not possible, due to the lack in personal growth of the society's members. The conservatives had to accept that a State of faith, was not possible at the current time, given that material (?) limitations of many people, did not allow them to understand the meaning of a "Kingdom of God".*

The story told us, that such a goal will never achieved, that this future will always lay in the future.

"Innermost Desires" as the Overall Story Dividend: *Even though, it seemed that the goal will always lay in the future, its partial presence was a result of the constant effort to strive for it. Even though, the desired liberal state was not purely achieved, neither had Switzerland become a Kindgom of God on earth, it achieved to be more liberal than others and without sacrificing the purchase of divine laws.*

In all its plurality (language, ethnicity, faith, political orientation, social status and wealth), and changeability, they achieved a unique identity and a surprising persistence of their national myths.

"Gathering Information" as the Overall Story Requirement:

"Conceiving an Idea" as the Overall Story Prerequisite:

"The Present" as the Overall Story Preconditions:

"Contemplation" as the Overall Story Forewarnings:

Main vs. Impact Story Thematic Report for "Switzerland as a Direct Democracy"

The Main vs. Impact Story theme places value judgments on the relationship between the Main and Impact Characters. In the relationship between Katharina Morel-Kaufmann and Constantin

Siegwart-Müller, these value judgments center on **Commitment**. The Main vs. Impact Story Counterpoint provides an alternative standard of values in contrast to the thematic focus. In "Switzerland as a Direct Democracy," this alternative value standard examines **Responsibility**. Conflicts occur between Katharina Morel-Kaufmann and Constantin Siegwart-Müller in regards to the relative value of **Commitment** vs. **Responsibility**. It is the passionate argument that presents the emotional case for the author's point of view. In fact, this bias forms the heart of the thematic exploration. In "Switzerland as a Direct Democracy" the author's views can be explored in terms of **Commitment** vs. **Responsibility**. Although **Commitment** and **Responsibility** describe both sides of the thematic argument, as author, you will need to take one side over the other in order to make a thematic statement in the passionate argument. In "Switzerland as a Direct Democracy," your point of view can be expressed by examining both **Commitment** and **Responsibility** in terms of the contrast in **rationalizations** and **obligations** between Katharina Morel-Kaufmann and Constantin Siegwart-Müller.

For most of the story, Katharina Morel-Kaufmann and Constantin Siegwart-Müller may spend a good deal of their time focusing on **avoiding**. Although they will both agree that **avoiding** is the primary area of friction between them, one will argue that **avoiding** is the way to resolve their personal problems, while the other will argue that **pursuing** is the way to go.

Having taken up sides on all of these issues, Katharina Morel-Kaufmann and Constantin Siegwart-Müller would simply sit on their own positions and the passionate argument of "Switzerland as a Direct Democracy" would be reduced to a shouting match in which no progress is made toward a resolution. However, there is another thematic aspect to the story that breaks the log jam and keeps the plot moving along. In "Switzerland as a Direct Democracy" this Catalyst is **Responsibility**. Any other way of moving the plot along might seem artificial, however every time **Responsibility** gets things moving, it somehow seems appropriate, due to the relationship between **Commitment** and **Responsibility**.

In contrast, if the plot moved forward without any resistance, the story would end before all sides of all issues could be explored. That's why in "Switzerland as a Direct Democracy" **Self Interest** serves to inhibit progress toward a solution. It is the balance between **Responsibility** and **Self Interest** that determines how quickly the passionate argument will move forward. In fact, in working with this story you can increase the pace toward the climax by adding in more **Responsibility** (or strengthening its presence) or slow down the story to linger at points of special interest by adding more **Self Interest**. Even more variety can be achieved by lowering the presence of **Responsibility** or **Self Interest** to make the story move slower or faster, respectively.

Putting the items in place that will change the pace of a story makes an audience feel they are rushing, crawling or any speed in between on the way to the climax of the story. In the Main vs. Impact Story, this climax is reached when the relationship between the Main and Impact characters grows to its maximum dimensions. In "Switzerland as a Direct Democracy" the growth between Katharina Morel-Kaufmann and Constantin Siegwart-Müller is measured in terms of **Conceiving an Idea**. What is **conceived**, then, becomes the thematic yardstick that clues the audience in as to the distance to the climax of the passionate argument.

In summary, the Main vs. Impact Storyline of "Switzerland as a Direct Democracy" involves a divergence between Katharina Morel-Kaufmann and Constantin Siegwart-Müller in terms of **Commitment** vs. **Responsibility**. The author takes sides by examining their **rationalizations** and **obligations**. Still, Katharina Morel-Kaufmann and Constantin Siegwart-Müller spend most of their time focusing on **avoiding**. The passionate argument is moved forward by **Responsibility**, held back by **Self Interest**, and the audience can measure progress toward the climax in terms of what is **conceived**.

Main vs. Impact Story Illustrations for Switzerland as a Direct Democracy.

"**Manipulation**" as the Main vs. Impact Story Throughline:

"**Changing One's Nature**" as the Main vs. Impact Story Concern:

"**Commitment**" as the Main vs. Impact Story Issue:

"**Faith**" as the Main vs. Impact Story Problem: *Both Katharina Morel and Constantin Siegwart-Müller purchased liberty as a major goal in their personal life and politics. On one hand Katharina Morel, represented the radical liberal ideals which were majorly concerned with economic liberalism and strived for representational governance. On the other hand, Constantin Siegwart-Müller, usually associated to conservatism, represented those who did not only purchase an individual believe but uphold a faith in the church as an institution while at the same time favouring a direct democratic government of the State based on the decisions of each of its individual members.*

Both also suffered from internal conflicts. Katharina Morel experieced how economic liberty was ephemera, all physical goods, including her life were under constant threat to disappear. At the end of her life she would be known for her caritative work and her role as a model, rather than for her power and sovereignty.

Constantin Siegwart-Müller had to struggle in order to balance the idea that the Constitution of the State should be based on the will of its individual members, while the Constitution of the Church was based on a Divine Command.

"**Disbelief**" as the Main vs. Impact Story Solution: *The position between the radicals and the conservatives, between the liberals who take economic growth and reputation as their prime measurement for success, and those who search for individual personal growth and strive for more transcendend goals, between those who support a centralized representative and federale governance and those who strive for decentralized, individual and associative governance remained in a tension.*

"**Avoidance**" as the Main vs. Impact Story Symptom:

"**Pursuit**" as the Main vs. Impact Story Response:

"**Responsibility**" as the Main vs. Impact Story Catalyst:

"**Self Interest**" as the Main vs. Impact Story Inhibitor:

"**Conceiving an Idea**" as the Main vs. Impact Story Benchmark:

Main Character Story Thematic Report for "Switzerland as a Direct Democracy"

In "Switzerland as a Direct Democracy," Katharina Morel-Kaufmann's Throughline is a fixed attitude or outlook. In fact, Katharina Morel-Kaufmann's Concerns revolve around a fixed attitude or outlook of **Innermost Desires**. This is not necessarily Katharina Morel-Kaufmann's goal (although it could be) but is better thought of as her primary Concern.

Katharina Morel-Kaufmann proves to be sensitive to issues pertaining to **Hope**, especially in reference to **Innermost Desires**. In fact, when it comes to **Innermost Desires**, Katharina Morel-Kaufmann often notices a disparity between **Hope** and **Dream** that others just don't see. The audience, therefore, is provided a very personal commentary on the meaning of **Innermost Desires** through Katharina Morel-Kaufmann's perspective.

As the story develops we learn that Katharina Morel-Kaufmann's motivation comes from an imbalance between **Control** and **Uncontrolled**. Specifically, what pulls Katharina Morel-Kaufmann forward through the story is a deficiency of **Control**.

Unfortunately, Katharina Morel-Kaufmann's lack of **Control** is what gets her into trouble. In fact, this imbalance causes trouble for everyone else as well. Only if Katharina Morel-Kaufmann comes to realize that it is her own deficiency of **Control** that is causing all the problems will she be able to set things right. The question is, will she see this before her options run out?

What holds Katharina Morel-Kaufmann back is that her focus is elsewhere. Katharina Morel-Kaufmann doesn't see the problem to be in herself. Rather, she believes the problem to be **Feeling** and sees **Logic** as the solution. As a result, Katharina Morel-Kaufmann might never come to understand that she holds the key to solving the problem unless she is forced by circumstance to address the issue.

Although Katharina Morel-Kaufmann is also interested in working toward the goal regarding **Obtaining** that everyone seems concerned with, she finds herself indispensable on the quest because of her Abilities in the area of **Dream**. Actually, Katharina Morel-Kaufmann is Uniquely Able in this area, which is why she cannot resist participating in the quest where she begins to see that she holds the means to resolving the story's problems.

Katharina Morel-Kaufmann's Unique Ability of **Dream** can move the story toward a positive conclusion. However, her use of **Dream** is undermined by an aspect of **Delay** which always seems to get in the way. This resistance to her effectiveness varies as Katharina Morel-Kaufmann grows over the course of the story. It becomes clear that when Katharina Morel-Kaufmann can overcome her **Delay** and effectively rely on **Dream**, she may be able to address the fact that she has the power to resolve the story's problems. This tug of war between **Dream** and **Delay** causes both growth and backsliding in Katharina Morel-Kaufmann, as evidenced by her varying degree of **Contemplation**.

In summary, a **fixed attitude or outlook** is the realm in which Katharina Morel-Kaufmann primarily operates, especially in regard to **Innermost Desires**, which is her chief Concern. As an individual, Katharina Morel-Kaufmann is focused on issues involving **Hope** more than most, which makes her responsive to issues regarding **Dream**. She often perceives a disparity between **Hope** and **Dream**. Katharina Morel-Kaufmann is driven by a deficiency of **Control**:

Katharina Morel kept her books always diligently, tried to account for all her debts, even if they were not her fault. When problems came up, she tried to put hand on herself and to solve them.

Allready as a young girl, she was able to say clearly no to her early pretenders, and when she found the man she liked as her partner, she would fight to convince her in-laws and promote herself using skillfully the help of the priests and loyal family members.

During the Russian Campaign she dealt with everything she had to improve her situation.

Especially interesting was, how she insisted in finding and getting returned her lost horse.

She also hired a carriage to return to Switzerland.

In Maastrich, she could not simply accept to sell all her houshold and to remake her life elsewhere, which finally motivated her to hire a ship and manage the logistic for the Swiss Regiment.

Later in Luzern, as the wife of Joseph Morel, she supported actively the Volunteer movement belonging to the female volunteers called "Pepper Women" (Pfefferfrauen) and intervening in the liberation of Robert Steiger from the Tower of Luzern.

After her second husband's death, when she liquidated her his remaining debts she took herself on the role of a drappery dealer and travelled to sell the left overs.

When she opened her Pension Morel, she started a clever and skillful marketing campaign to promote her little pension.

In general, she new how to use material resources, skills, even her physical attractive and especially her social network in order to shape her life in the way she wanted it.

...which causes her to see **Feeling** as the source of her problems:

It seemed that Katharina Morel had a strong desire for personal liberty and autonomy. Whenever she felt that her sovereignty was threatened she would become immediatly active in order to remediate the situation and recover her former status.

...and **Logic** as the best solution. In fact, Katharina Morel-Kaufmann's own lack of **Control** is what prevents the story's problem from being resolved. Katharina Morel-Kaufmann is given the opportunity to see this as she becomes wholly involved in the effort to achieve the goal. It is Katharina Morel-Kaufmann's Unique Ability pertaining to **Dream** that holds the means to resolving the story's problem. Unfortunately, her effectiveness is undermined by an aspect of **Delay**. Over the course of the story Katharina Morel-Kaufmann's growth (and backsliding) in effectiveness can be seen in the degree to which she engages in **Contemplation**.

Main Character Illustrations for Switzerland as a Direct Democracy.

"**Fixed Attitude**" as the Main Character Throughline:

"**Innermost Desires**" as the Main Character Concern:

"**Hope**" as the Main Character Issue:

"**Control**" as the Main Character Problem: *Katharina Morel kept her books always diligently, tried to account for all her debts, even if they were not her fault. When problems came up, she tried to put hand on herself and to solve them.*

Allready as a young girl, she was able to say clearly no to her early pretenders, and when she found the man she liked as her partner, she would fight to convince her in-laws and promote herself using skillfully the help of the priests and loyal family members.

During the Russian Campaign she dealt with everything she had to improve her situation.

Especially interesting was, how she insisted in finding and getting returned her lost horse.

She also hired a carriage to return to Switzerland.

In Maastrich, she could not simply accept to sell all her houshold and to remake her life elsewhere, which finally motivated her to hire a ship and manage the logistic for the Swiss Regiment.

Later in Luzern, as the wife of Joseph Morel, she supported actively the Volunteer movement belonging to the female volunteers called "Pepper Women" (Pfefferfrauen) and intervening in the liberation of Robert Steiger from the Tower of Luzern.

After her second husband's death, when she liquidated her his remaining debts she took herself on the role of a drappery dealer and travelled to sell the left overs.

When she opened her Pension Morel, she started a clever and skillful marketing campaign to promote her little pension.

In general, she new how to use material resources, skills, even her physical attractive and especially her social network in order to shape her life in the way she wanted it.

"**Uncontrolled**" as the Main Character Solution: *Katharina Morel's life was marked from a continous interruption by external chaos and sudden death.*

Starting with the French soldiers, occupying her town during the French invasion in Luzern, the early loss of her mother.

Once married, businesses did not go well, because the clients were not willing or able to pay, so that her first husband Heinrich Peyer chose to leave her for a military carrier, in which she would finally accompany him.

The war plans of Napoleon brought them in the midst of the drama of the Russian campaign from which only a handful of persons returned.

Out of the chaos of war, returned to Luzern, her husband died soon and she married again with Joseph Morel, who drew her into the troubles of inheritance disputes.

When he died a few years later, he left her with important economic debts.

One of her pretendends, her brother-in-law was killed due to the suitor's disputes.

Even at the highs of her carrier at the Schweizerhof, she could not stay calm. The owners suddenly decided to sell and she had to restart again, which she did with the Pension Morel.

"Feeling" as the Main Character Symptom: *It seemed that Katharina Morel had a strong desire for personal liberty and autonomy. Whenever she felt that her sovereignty was threatened she would become immediatly active in order to remediate the situation and recover her former status.*

"Logic" as the Main Character Response:

"Dream" as the Main Character Unique Ability:

"Delay" as the Main Character Critical Flaw:

"Contemplation" as the Main Character Benchmark:

Impact Character Story Thematic Report for "Switzerland as a Direct Democracy"

In "Switzerland as a Direct Democracy," Constantin Siegwart-Müller is the impact character, meaning that we see Constantin Siegwart-Müller as the primary influence on Katharina Morel-Kaufmann's personal fulfillment. In fact, Katharina Morel-Kaufmann is on the wrong path, and Constantin Siegwart-Müller pressures her to take a better approach. As a **Situation** character, Constantin Siegwart-Müller works by changing the situation.

With regard to that "situation", Constantin Siegwart-Müller is primarily Concerned with **The Future**, especially in terms of **Delay**. In fact, it is the discrepancy between **Delay** and **Choice** that is most exemplified by Constantin Siegwart-Müller. Driving a wedge between these two items is the source of his drive, which is **Support**. In other words, changes in his **support** over the course of the story create direct responses in the level of Constantin Siegwart-Müller's satisfaction. Only if **Oppose** replaced **Support** would Constantin Siegwart-Müller be satisfied.

Constantin Siegwart-Müller is uniquely able to pursue this course as a result of his association with **Choice**. At least, he would be able to if **Hope** didn't always get in his way. The frustrations Constantin Siegwart-Müller feels when he is held back only serve to increase the extent of his Concern with **The Future**.

In summary, Constantin Siegwart-Müller's primary Concern is **a situation or environment** regarding **The Future**. More specifically, he impacts the balance between **Delay** and **Choice**. His primary influence is focused on **Delay**. As a result, issues regarding **Choice** arise. As Constantin Siegwart-Müller's impact grows, it tips the balance between **Delay** and **Choice** in the eyes of the other characters.. Affecting his impact are his drive regarding **Support**:

Constantin Siegwart-Müller was splitted into two by his desire for change and renewal, on the one hand, and by his believe in God and the (Catholic) faith, on the other hand.

...and his satisfaction with **Oppose**:

As his biographer Elisabeth R  f said, he entered history not for his achievements but for the succesful management of his failures. Abuses and negative impacts on social politics by the radical liberals, to whome he belonged in the beginning made him return to his original faith. However, he remained true to the idea that the people themselves should decide on all political dicisions and where they might be unable to do so, because of a possible lack of knowledge or ethical integrity, he wagered for teaching them, instead of deciding on their behalf. This resulted in a spiritual development in which his faith in the abstract idea of God as promoted by the radicals, returned to the relationship with a personal God and finally a true faith in the church as an institution that embodied God's presens among the people (p. 26). At the end, his impact was decisive in the inclusion of the direct democratic elements in the political system of the Swiss Federal State.

Aided in this effort by his unique abilities in the area of **Choice**, he is held back by an aspect of **Hope**.

Impact Character Illustrations for Switzerland as a Direct Democracy.

"**Situation**" as the Impact Character Throughline:

"**The Future**" as the Impact Character Concern:

"**Delay**" as the Impact Character Issue:

"**Support**" as the Impact Character Problem: *Constantin Siegwart-M  ller was splitted into two by his desire for change and renewal, on the one hand, and by his believe in God and the (Catholic) faith, on the other hand.*

"**Oppose**" as the Impact Character Solution: *As his biographer Elisabeth R  f said, he entered history not for his achievements but for the succesful management of his failures. Abuses and negative impacts on social politics by the radical liberals, to whome he belonged in the beginning made him return to his original faith. However, he remained true to the idea that the people themselves should decide on all political dicisions and where they might be unable to do so, because of a possible lack of knowledge or ethical integrity, he wagered for teaching them, instead of deciding on their behalf. This resulted in a spiritual development in which his faith in the abstract idea of God as promoted by the radicals, returned to the relationship with a personal God and finally a true faith in the church as an institution that embodied God's presens among the people (p. 26). At the end, his impact was decisive in the inclusion of the direct democratic elements in the political system of the Swiss Federal State.*

"**Avoidance**" as the Impact Character Symptom:

"**Pursuit**" as the Impact Character Response:

"**Choice**" as the Impact Character Unique Ability:

"**Hope**" as the Impact Character Critical Flaw:

"**The Present**" as the Impact Character Benchmark: